

Sechs leichte Sonaten

fürs

Clavier oder Piano - Forte,

won

Zwei mit Begleitung einer Flöte oder Violine

und

Eine für drei Hände auf Einem Claviere,

von

Johann Wilhelm Häßler,

Musikdirektor des öffentlichen Konzerts und Organist an der Barfüßerkirche in Erfurth.

Erster Theil.

Erfurth,

auf Kosten des Verfassers, und in Commission bey Schwickert in Leipzig.

1786.

Landes-

I h r e r

Herzoglichen Durchlaucht

A m a l i e

zu Sachsen Weimar und Eisenach ꝛ.

Durchlauchtigste Herzogin,

Genädigste Fürstin und Frau,

Autoren Zueignungen sind immer zweideutig, weil die guten Leute sich selbst in diesen bösen Ruf gesetzt haben. Weder Eigennuß noch Ruhmsucht haben den Gedanken in mir erzeugt, diese Sonaten Ew. Herzoglichen Durchlaucht zuzueignen. Bloß die auszeichnenden Beweise der gnädigen Gesinnungen, die Sie bisher mir öffentlich zu geben geruhet haben, machen mir es zur Pflicht, auch öffentlich für diese hohe Gnade hierdurch zu danken. Ich

wünsche nichts lebhafter, als daß die letzte Sonate für drei Hände auch beweisen möge, mit welchem Eifer ich arbeite, wenn eine Fürstin, wie Amalie befiehlt.

In tiefster Verehrung ersterbe ich

Erw. Herzoglichen Durchlaucht

Erfurt, den 2ten Februar
1786.

unterthänigster
Johann Wilhelm Häßler.

V o r b e r i c h t.



Ich habe leichte Sonaten angekündigt, und meine Freunde könnten mich wegen der ersten Sonate dieses ersten Theils einer Unwahrheit zeihen: aber ich bitte sie, sich des Sprichworts zu erinnern, welches alle Weltalter wahr gefunden haben: *Aller Anfang ist schwer.* Soll ich denn eine so allgemein angenommene Wahrheit zur Unwahrheit machen? Lesen Sie nur weiter, und Sie werden finden, daß ich mein Versprechen redlich erfüllt habe, wenn Sie nur von Sechsen Eins, höchstens Zwei subtrahiren. Sollten sich wider mein Vermuthen, noch einige Schwierigkeiten finden: so werden sie durch Ihre Lehrmeister leicht gehoben werden können.

Der zweite Theil dieser Sonaten wird unfehlbar zu Michael, a. c. erscheinen, und ich versichere, daß sie noch ungleich leichter sein sollen, als diese. Er wird aus drei einfachen Sonaten, aus zween mit Begleitung, und aus einer für vier Hände bestehen, und soll um mehrer Gemeinnützigkeit willen in beyden Schlüssen abgedruckt werden. Bis zu Ende des Augusts nehme ich Subscription darauf an, um deren abermalige Beförderung ich alle meine Gönner und Freunde, besonders diejenigen, die sich so thätig bey diesem ersten Theil bewiesen haben, ganz ergebenst ersuche.

Der Subscriptionspreis ist ein Thaler, den Louisd'or zu fünf Thaler gerechnet. Nach Verlauf des obangezeigten Termins aber, kostet das Exemplar 1 Thlr. 12 Ggr. Die Erhöhung dieses Preises wird gewiß entschuldigt werden, wenn ich dem Publikum sage, daß es ungleich mehr Waare dafür erhalten wird. Ich bin von so vielen Tonkünstlern und Freunden gebeten worden, ihnen mein Leben, und die Wege, auf welchen ich zu meinem igiten Standpunkt fortgeschritten bin, zu beschreiben. Ich finde es für Anfänger nützlich, zur Warnung für diejenigen, die irre gehen könnten, wenn sie es für gut halten, sich mit verschiedenen Geschäften einzulassen; zur Zurechtweisung für diejenigen, die schon irre gegangen sind, und zur Aufmunterung derer, die das Streben des Kunstgenies in sich fühlen, und doch keinen Begleiter haben, der ihnen die rechte Bahn zeigen kann oder will. Es würde Eitelkeit und Pralerei scheinen, wenn ich mir so viele Wichtigkeit zutrauen sollte, daß mein kurzes Leben ein eignes Werk verdiente: ich will daher die Beschreibung desselben diesen Sonaten vordrucken lassen, und wünschen, daß diese Versicherung nicht für Autor-Entschuldigung gehalten werden möge. Da ich diesen ersten Theil meiner Zerstreungen wegen nicht bekannt genug gemacht habe; so versichere ich die Subscribenten des zweyten Theils, da sie doch wünschen werden, das Werk vollständig zu besitzen, daß sie den ersten Theil bey Uebersendung des zweyten noch um den Subscriptionspreis haben sollen.



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Hr. Mag. Brämer. Hr. Rathsherr Broen. Hr.
Daum. Hr. D. Daute. Dem. Haber. E. F.
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Cossart. Baron. v. Delwig. Hr. Hofmeister Ditt-
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3 Fräul. v. Plater zu Flemmingshoff, 3 Ex. Fräul.
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berg. Hr. Kreisger. Assessor Bar. v. Salza daselbst.
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nus. Mad. Schulz zu Rosel. Comtesse v. Sievers,
zu Rathshoff. Fräul. v. Stakelberg zu Sarenhoff.

Häflers 6 leichte Sonaten. 1ster Th

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Protocollist Thilo zu Selsau. Hr. Kreisger. Assessor
v. Transche zu Wolmar, 9 Ex. Baronesse v. Un-
gern Steinberg zu Wesenberg. Hr. Hofm. Vater
zu Tschelker. Hr. Niederlandgerichts-Assessor de Vil-
lebois. Hr. Hofmeister Zimmermann. zu Sehwegen.

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Hr. Cammersecr. v. Sischern. Dem. Gambu. Mad.
Kühn. Hr. Cant. Sachs, zu Magdelungen.

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v. Dachröden. Hr. Domherr v. Dalberg, 2 Ex.
Fräul. v. Forstern. Hr. Vorsteher Herber. Hr. v.
Hetttersdorf, aus Maynz. Dem. Lentin. Hr. Pi-
storius, in Großen Rudelsdorf. Hr. E. Em. Ka-
mann, in Groß-Sömmmerda. Hr. Diaconus Rein-
hardt. Hr. Baronesse v. Richter. Hr. Org. Ku-
dolp, in Ichtershausen. Hr. Amtmann Kämpel.
Dem. Schernitz. Mons. Schorch. Mons. Schü-
ler. Hr. Oberamtmann Schröder, in Lilienthal bey
Bremen. Hr. Past. Schwabe, in Wippach. Herr
Präf. Stolze, 2 Ex. Hr. Cant. Thieme, in Zeitz.
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sen Gotha, 2 Ex. Fräul. v. Bachoff. Frau Ober-

hofpred. Bause. Frau Hofmarschallin v. Franken-
berg. Fräul. v. Frankenberg, 5 Ex. Hr. Kriegs-
Casirer Kaupert. Hr. Legationsrath Lichtenberg.
Fräul. Louise v. Lichtenstein. Hr. Cammerherrinn
von der Lübe. Hr. Geheimrathin v. Roßberg. Hr.
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Nicht Ungenannte.

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Hr. Adv. Geseinus. Hr. Sekr. v. Kantelmann. Hr.
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Meyern. Hr. Müller, in Linden. Hr. Commissions-
rath Räber. Hr. Organist Römer. Hr. Notarius
Stollberg. Hr. Böllnerin Uden.

Wurzen, 1 Ex.

Hr. Bürgermeister Bernisch.

Verbesserungen.

Seite 10. im letzten Takte des Largo, muß statt des p. forte stehen. Seite 20. System 5. muß im 9ten Takte, die zweyte Note a heißen. Seite 26. System 2. muß im dritten Takte unter den letzten Achtel, noch d stehen. Seite 29. System 2. muß die vorlegte Achtelnote des 2ten Taktes d heißen. System 3. eben daselbst, müssen die Bindungen vom 5ten zum 7ten Takt, desgleichen Seite 32. System 12. vom 2ten zum 4ten Takt, wegfallen.

SONATA I.

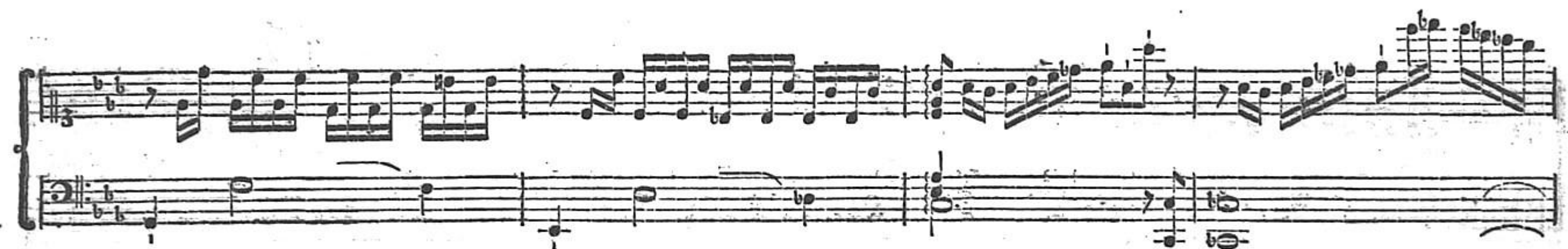
Allegro.

ff p cresc. il forte. mf

mf dimin. cresc. dimin.

cresc. dimin. cresc. il forte. mf p

volti subito.





First system of musical notation. The upper staff features a complex melodic line with slurs and dynamic markings: *f*, *mf*, *dimin.*, *cresc.*, and *dimin.*. The lower staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The upper staff continues the melodic development with slurs and dynamic markings: *mf*, *dimin.*, *mf*, *f*, and *ff*. The lower staff includes the dynamic markings *dimin.*, *cresc.*, and *il forte.*



Third system of musical notation. The upper staff begins with a *mf* marking and features a melodic line with slurs. The lower staff continues the accompaniment with chords and single notes.



Fourth system of musical notation. The upper staff includes a trill marked *tr* and first/second endings indicated by '1' and '2'. The lower staff concludes the system with a final chord and a double bar line.

Andante.

This page of musical notation is for a piano piece, marked "Andante." It consists of five systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" and "p".

The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melodic line in the treble staff, with the bass staff providing a steady accompaniment. The third system features more complex chordal textures in both staves. The fourth system includes a dynamic marking of "mf" (mezzo-forte) and a trill ornament in the treble staff. The fifth system concludes the page with a final cadence, marked with a "p" (piano) dynamic.

Handwritten musical score for six light sonatas, first volume. The score is written on six systems of grand staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (mf, f, r). The first system ends with a trill and a mezzo-forte (mf) marking. The second system also ends with a mezzo-forte (mf) marking. The third system features a trill and a mezzo-forte (mf) marking. The fourth system includes a mezzo-forte (mf) marking and a forte (f) marking. The fifth system has a mezzo-forte (mf) marking and a forte (f) marking. The sixth system ends with a mezzo-forte (mf) marking.

Allegro ,
ma non tanto.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'Allegro, ma non tanto.' at the beginning. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The word 'dolce.' appears twice, indicating a change in mood. The score is written in a clear, professional style with standard musical notation.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. The first measure of the lower staff is marked *ten.* (tenu). The fourth measure of the upper staff is marked *dolce.* (dolce).

Second system of musical notation, measures 5-8. The melodic line continues with slurs and ornaments. The accompaniment consists of steady eighth-note patterns in the lower staff.

Third system of musical notation, measures 9-12. The music shows dynamic markings of *mf* (mezzo-forte) and *f* (forte). The melodic line has a triplet in the 10th measure. The accompaniment features a mix of eighth and sixteenth notes.

Fourth system of musical notation, measures 13-16. The tempo changes to *Tempo primo.* (Tempo primo). The music is marked *poco a poco Andante.* (poco a poco Andante). The melodic line includes a triplet in the 14th measure. The lower staff has a *p* (piano) marking at the end of the system.

Fifth system of musical notation, measures 17-20. The music is marked *cresc.* (crescendo) in the first two measures. The melodic line features a triplet in the 18th measure. The system concludes with a double bar line.

SONATA II.

Poco allegro.

This musical score is for a piece titled "SONATA II." in 3/4 time, marked "Poco allegro." The score is written for piano and consists of four systems of staves. The first system includes a decorative horizontal line with a central ornament. The notation features a variety of dynamics including *mf* (mezzo-forte), *f* (forte), *p* (piano), and *ff* (fortissimo). Fingerings are indicated by numbers 1 through 5 above the notes. Trills are marked with "tr" above specific notes. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

[illegible]

First system of musical notation. The upper staff contains a series of chords and trills, marked with *tr* and *mf*. The lower staff consists of sustained chords. The system concludes with a *p* (piano) dynamic marking.

Second system of musical notation. It begins with a piano introduction marked *p*. The tempo is indicated as *Allegro, quasi presto.* The system includes a *cresc.* (crescendo) marking and the word *il*. It concludes with the instruction *attaca subito.*

Third system of musical notation. The upper staff features a continuous eighth-note melody, while the lower staff provides a harmonic accompaniment. The system ends with a double bar line.

Fourth system of musical notation. This system continues the eighth-note melody from the previous system, incorporating various musical ornaments and trills. It concludes with a double bar line.

Musical notation for a piano piece, featuring five systems of staves. The notation includes various dynamics (mf, pf, f, mf), articulations (accents, slurs), and performance instructions.

Dynamics and performance markings include:

- mf* (mezzo-forte)
- pf* (pianissimo)
- f* (forte)
- dimin.* (diminuendo)
- poc. a poc. Andante.* (poco a poco Andante)
- Tempo primo.* (return to original tempo)

The notation also includes fingerings (e.g., 1 2 1, 5 4 3, 2 3 2, 4 3 5 4, 2 3 2, 4 3 5 4) and measures marked with numbers (e.g., 15, 22, 23).

SONATA III.

Allegro con Brio.

The musical score is for a Sonata in G major, Op. 10, No. 3 by Frédéric Chopin. It is in 3/4 time and marked 'Allegro con Brio'. The score is written for piano and consists of four systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff of the first system contains the melody, and the second staff contains the bass line. Dynamic markings include *mf*, *f*, *mf*, *f*, and *mf*. The second system continues the piece and includes a first ending bracket. The third system features a piano (*p*) dynamic, a crescendo (*cresc.*), a mezzo-forte (*il*), and a forte (*forte*) dynamic. The fourth system concludes the piece with dynamics of *mf*, *f*, *mf*, *f*, and *p*.

Handwritten musical score for a piano sonata, page 13. The score is written in 3/4 time and features a treble and bass staff. The music is characterized by rapid sixteenth-note passages in the right hand and sustained chords or single notes in the left hand. Dynamic markings include *mf*, *p*, *f*, and *dimin.*. The piece concludes with a *viva subito* instruction.

This page of musical notation, numbered 14, contains six systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is written in 3/4 time and features a variety of dynamic markings and articulations.

System 1: The treble staff begins with a melodic line marked *mf*, followed by a *p* (piano) section. The bass staff provides harmonic support with chords and moving lines, marked *mf* in some measures.

System 2: The treble staff continues the melodic development with *mf* and *f* (forte) markings. The bass staff features a more active, rhythmic accompaniment.

System 3: This system is characterized by a series of chords in the treble staff, marked with *p*, *f p*, and *f pf*. The bass staff continues with a steady accompaniment.

System 4: The treble staff shows a melodic line with *p* and *pf* markings. The bass staff has a more active accompaniment, with a *cresc.* (crescendo) marking at the end of the system.

System 5: The treble staff features a series of chords marked with *f*. The bass staff has a more active accompaniment, with a *mf* marking at the end of the system.



Presto affai.

The musical score is written for piano in 3/8 time, D major. It consists of five systems of two staves each. The tempo is marked "Presto affai." The notation includes various dynamics such as *pf* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *dolce* (softly). There are also articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots.

SONATA IV.

con Violino o Flauto.

Andantino, grazioso.

The musical score is written for Violin or Flute and Piano. It consists of three systems of staves. The first system has a treble staff with rests and a bass staff with a 3/4 time signature and a key signature of one sharp (F#). The second system continues the melody and accompaniment. The third system includes dynamic markings like 'dimin.' and 'f', and ends with the instruction 'volti subito.'

Handwritten musical score on page 18, featuring five systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ten." and "mancando."

The first system shows a treble staff with a melodic line, a middle staff with a more complex, possibly figured bass or lute-style notation, and a bass staff with a simple harmonic accompaniment. The second system continues this pattern, with the middle staff showing more intricate rhythmic patterns. The third system introduces the marking "ten." (tenu) above the middle staff. The fourth system shows the middle staff with a "2" marking, possibly indicating a second ending or a specific fingering. The fifth system concludes with the marking "mancando." (diminuendo) above the middle staff, indicating a gradual decrease in volume or intensity.

Allegro, quasi presto e scherzando.

A musical score for three staves, likely for piano, in 3/4 time. The tempo is marked "Allegro, quasi presto e scherzando." The score consists of 16 measures. The first system (measures 1-4) features a treble staff with a melodic line and two bass staves with accompaniment. The second system (measures 5-8) continues the melodic and accompanimental patterns. The third system (measures 9-12) shows a change in the bass line. The fourth system (measures 13-16) concludes the page with a final cadence. Dynamics include *ten.* (tension) in the first system, *mf* (mezzo-forte) in the second and third systems, and *volti subito.* (turns suddenly) at the end of the fourth system.

ten. *ten.* *ten.* *ten.*

mf *mf* *mf*

volti subito.



SONATA V.

con Violino ó Flauto.

Allegro.

volti subito.





First system of musical notation, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a fermata and dynamic markings *fon.*, *mf*, and *f*. The middle and bottom staves are in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a rhythmic accompaniment. A trill marking *tr* is present above the final note of the top staff.



Second system of musical notation, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a fermata and dynamic markings *mf* and *f*. The middle and bottom staves are in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a rhythmic accompaniment. A trill marking *tr* is present above the final note of the top staff.



Third system of musical notation, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a fermata and dynamic markings *mf* and *f*. The middle and bottom staves are in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a rhythmic accompaniment. A trill marking *tr* is present above the final note of the top staff.



Fourth system of musical notation, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a fermata and dynamic markings *mf* and *f*. The middle and bottom staves are in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a rhythmic accompaniment. A trill marking *tr* is present above the final note of the top staff.

volti subito.

This page of musical notation consists of four systems of staves, each containing three staves (treble, alto, and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Staff 1 (Treble): *ten.* *ten.* *ten.*
- Staff 2 (Alto): *pf*
- Staff 3 (Bass): *pf*

System 2:

- Staff 1 (Treble): *tr*
- Staff 2 (Alto): *ten.* *dimin.* *dimin.* *dimin.*
- Staff 3 (Bass): *ten.* *mf* *p* *f* *p* *f* *cresc.*

System 3:

- Staff 1 (Treble): *mf* *f* *mf* *f* *mf* *cresc.*
- Staff 2 (Alto): *f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *cresc.*
- Staff 3 (Bass): *il.*

System 4:

- Staff 1 (Treble): *il*
- Staff 2 (Alto): *il*
- Staff 3 (Bass): *il*

Non tanto
allegro.

Handwritten musical score for a piano sonata, page 25. The score is in 3/8 time and consists of four systems of three staves each (treble, alto, and bass clef). The music is written in a key with one sharp (F#). The first system begins with a treble clef and a key signature of one sharp. The tempo is marked "Non tanto allegro." and the dynamics include "p" (piano) and "mf" (mezzo-forte). The second system includes "mf" and "dimin." (diminuendo) markings. The third system includes "mf" and "dimin." markings. The fourth system includes "mf" and "volti subito." (turns suddenly) markings. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the score.

Handwritten musical score on page 26, featuring four systems of three staves each. The notation includes treble, alto, and bass clefs, key signatures of one flat, and various musical notations such as notes, rests, trills (tr), and dynamic markings (mf, p, dimin.). There are also handwritten annotations like 'k2', '4e', 'The', and '2!'.

System 1: Treble staff has a trill (tr) and a handwritten 'k2'. Alto staff has a handwritten '4e'. Bass staff has a handwritten '2'.

System 2: Treble staff has a handwritten 'The'. Alto staff has a handwritten '2#'. Bass staff has a handwritten '2#'. Dynamic markings 'mf' are present.

System 3: Treble staff has a handwritten 'p'. Alto staff has a handwritten 'p' and 'mf'. Bass staff has a handwritten 'p' and 'mf'. A diagonal line is drawn across the system.

System 4: Treble staff has a handwritten 'tr' and 'dimin.'. Alto staff has a handwritten 'p' and 'dimin.'. Bass staff has a handwritten 'dimin.'.

First system of musical notation, measures 1-4. The system consists of three staves: Treble, Alto, and Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has an alto clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is marked with a *p* (piano) dynamic. There are various musical notations including eighth notes, sixteenth notes, and beams.

Second system of musical notation, measures 5-8. The system consists of three staves: Treble, Alto, and Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has an alto clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is marked with a *mf* (mezzo-forte) dynamic. There are various musical notations including eighth notes, sixteenth notes, and beams.

Third system of musical notation, measures 9-12. The system consists of three staves: Treble, Alto, and Bass. The music is in 3/4 time and features a key signature of one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has an alto clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music is marked with a *dim.* (diminuendo) dynamic. There are various musical notations including eighth notes, sixteenth notes, and beams.

SONATA VI.

a tre mani.

Allegro.

The musical score is written for three hands (a tre mani) in 3/4 time, marked **Allegro.** The score is organized into three systems, each containing three staves. The first system includes dynamics such as *mf*, *p*, *cresc.*, *f*, and *tr*. The second system includes *pf*, *cresc.*, *f*, *p*, *cresc.*, *il*, *f*, *ff*, *f*, and *ten.* The third system includes *p*, *f*, *mf*, *f*, and *dimin.* The score features various musical notations including notes, rests, and ornaments.

Musical score for a piano sonata, page 29. The score is written for three staves (treble, alto, and bass clefs) and is in 3/4 time. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *f*, and *p*. The piece concludes with the instruction *volti subito.*

This page of musical notation, page 30, contains six systems of three staves each. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The music includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout to indicate volume changes.

System 1: The first staff begins with a forte (*f*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff also has a mezzo-forte (*mf*) dynamic.

System 2: The first staff is marked *decresc.* (decrescendo). The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic.

System 3: The first staff has a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic.

System 4: The first staff has a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic.

System 5: The first staff has a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic.

System 6: The first staff has a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic.

31

p

mf

mf

mf

f

tr

mf

f

mf

p cresc.

tr

mf

p cresc.

il forte.

volti subito.

5 2

1 2^a

pf *cresc.* *pf* *cresc.* *il forte* *ten.*

cresc. *mf* *pf* *p* *cresc.* *ten.*

pf

pf *ten.* *2* *2^a* *p*

ten. *2*

2^a *ad* *ad* *ten.* *tr*

p *pf* *dimin.* *ten.*

mf *mf* *IL FINE.*